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Language Tables: A taste of language immersion

The NEWS DESK

At one point or another, most Middlebury students will walk up the stairs in Proctor Dining Hall and sit down for lunch in the Redfield Dining Room. There, they'll take off their coats and backpacks, sit down at one of the round tables, and immerse themselves in an experiential part of the college's robust foreign language learning curriculum. For five days a week, Language Tables are open and bustling amid the midday lunch rush, with eight core languages and the occasional Swahili or ASL table running each week.

For most beginner and intermediate foreign language courses, attendance at Language Tables is a required part of the curriculum, and no matter the language being taught, all students are mandated to attend at least a few times a semester. For students, waitstaff, or Teaching Assistants (TAs) assisting in facilitating and shaping conversation, each Language Table has a distinct personality. This week, The Campus asked around about all things LT. Pull up a chair.

For Ronen Israel '29, a first-year student studying Arabic, Language Tables have been a great source of additional instruction in a more informal setting.

"There are a lot of advanced speakers who come and they do a good job at trying to teach newer

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IAN BAUCOM HOSTS 3RD JOINT MEETING BETWEEN MIDDLEBURY COLLEGE DEMOCRATS AND REPUBLICANS

By RACHELLE TALBERT
News Editor

AVERY MURCH / THE MIDDLEBURY CAMPUS

Students gather at 3 South Street to discuss political beliefs over dinner.

On March 9, President Ian Baucom welcomed 55 students from the Middlebury College Democrats (MCD) and the Middlebury College Republicans (MCR) into his home for the third joint meeting between the two groups. Students gathered around tables to share a meal and engage in conversations about their political beliefs.

"I wanted to do it because I wanted to listen. I wanted to meet some of you and put my name behind it. Publicly." Baucom said as he addressed the congregated students.

Participants discussed a wide range of topics, including academic freedom and foreign policy, with the goal of continuing the clubs' commitment to civil discourse and open engagement. While club leaders sat at each table to help facilitate discussion, all participants were encouraged to suggest topics and guide the conversation.

Sophia Galuppo '26.5 said the setting allowed students to explore complex issues in a collaborative environment.

"It invited conversations that are sometimes really hard to have in normal settings," Galuppo said in an interview with The Campus. "It's a great way to speak your ideas without fear of misspeaking, because we're all in this conversation together trying to figure out how to get our points across. It's all an experiment in this little conversation."

"We had an extremely interesting conversation surrounding free speech on campus. I heard a range of perspectives at our table, with everyone sharing their views respectively and making strong points," Violet Wexler '28 wrote in an email to the Campus. "Being able to discuss an issue so directly relevant to Middlebury College with President Ian Baucom, who was sitting at my table, was a unique opportunity and really exemplified the kind of open conversation and collaboration I believe Middlebury strives for."

Many participants sought to remain grounded in their own beliefs while also looking for areas of unexpected agreement.

"Sitting with a lot of different students, they had certain political opinions where I thought they would consequently align with other political opinions, and a lot of times that didn't actually happen," Joe Gerebi '27 said in an interview.

Ignacio Gamero '26, president of the Middlebury College Republicans, said the tone of the event remained largely respectful despite the sensitive nature of the topics.

"What I enjoyed most about the conversations was we approached them in a very civil way. We are discussing very sensitive issues, and we tried to understand why each other person has those views while also remaining true to our own views," Gamero said.

Nick Christoforakis '29 said the event provided a clear forum for debate. "I've never felt that across-the-aisle political discussion was suppressed, per se, but this and the other joint meetings this year resulted in significantly more open and candid conversation and

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Former Armstrong library space reopens as Q-Center

AVERY MURCH / THE MIDDLEBURY CAMPUS

The Q-Center, located on the first floor of BiHall, replaced the Armstrong library which closed in Fall 2025.

By COURTNEY COUDEN
Contributing Writer

In Jan. 2025, the Armstrong Science Library in BiHall closed to make way for the development of the new Quantitative Center, or "Q-Center." Though the design of the space was finalized only this semester, the Q-Center has quickly become a popular place for faculty and students to gather and collaborate.

The Q-Center is an extension of the Center for Teaching, Learning and Research (CTLR) and was created to expand access to academic support in quantitative disciplines while encouraging students to seek help. The space offers a variety of resources for students and faculty, including large tables and whiteboards for group problem-solving, private rooms for quizzes and exams, a computer lab and plotter printer, and drop-in tutoring sessions for STEM courses. Faculty members may also hold office hours or teach classes in the Q-Center.

Despite its focus on STEM subjects and its location in BiHall, the Q-Center is designed to serve a broad range of students across campus. The center also hosts drop-in sessions for Oratory Now and the Center for Careers and Internships (CCI). While the

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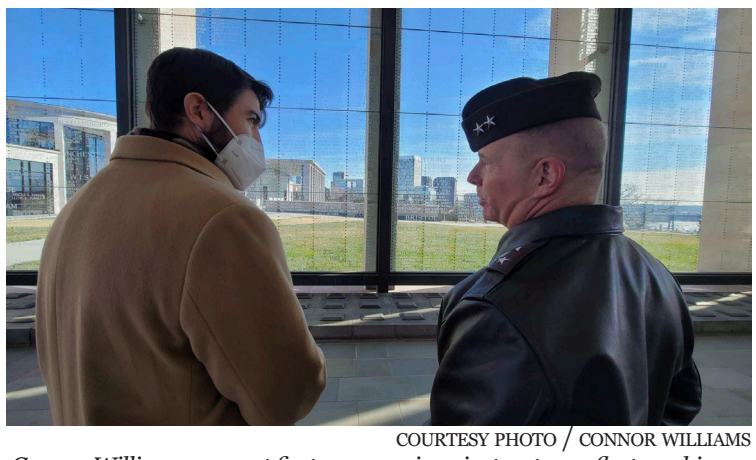
A MIDDLEBURY ALUM'S JOURNEY FROM VERMONT TO CONGRESS

By KAI ARROWOOD
News Editor



COURTESY PHOTO / CONNOR WILLIAMS

Connor Williams, current first year seminar instructor, reflects on his journey from Middlebury to working as lead historian in Congress.

Connor Williams '08.5, a current lecturer and first-year seminar instructor at the college, has taken a roundabout path back to Middlebury. Before returning to his alma mater to teach during the 2025 J-Term, Williams served as lead historian for Congress' Naming Commission. In that role, he spent 2021 and 2022 researching American military figures as the commission worked to rename nine U.S. military bases that had previously commemorated Confederate soldiers.

Congress established the Naming Commission in 2020 following nationwide protests after the murder of George Floyd. The decision was bipartisan, though the renaming initiative was partially reversed by President Donald Trump in 2025. As lead historian, Williams spent 20 months traveling across the country, meeting with military personnel and community members to help compile a list of potential new names.

"The seminar experience [at Middlebury] where we had to read different viewpoints, where we had to read dissenting views and find our way through them, that prepared me really well both for grad school and working for Congress," Williams said in an interview with The Campus. "I was aware that there wasn't going to be any right answer."

Williams has since published two books on his experience with the commission, one of which was released earlier this year. He has taught the J-Term course Catastrophic Memories for two years and began offering it this spring as a first-year seminar for Febs.

Williams arrived at Middlebury with a strong interest in history and eventually majored in the discipline. However, he said the most impactful part of his Middlebury education was not simply the knowledge he

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disagreement than I've experienced before," he said in a message to The Campus.

Even within the atmosphere of respect, conversations occasionally became heated.

"There was one remark that really frustrated me, and I had to remind myself several times that the point of the event was not to change other people's minds, in order to let it go," Caroline Jaffe '26 wrote in a message to The Campus.

Baucom expressed his enormous pride in the students not merely having a conversation about having a conversation, but opting to take part in an event with assigned seating and the expectation of a deeply principled disagreement.

"[We know] that in the defining core, what it means to be in a college, animated by the open process of democracy, that what we must be for is free speech and academic freedom, but we know that we need to be more than abstractly for those things, and that's what I thank you for," Baucom said.

"These conversations matter because this country is deeply divided," Jaffe wrote. "We need to learn about what others think and understand where they are coming from, rather than demonizing them. So many political interactions happen behind a screen; it is so important to understand the person behind the belief."

The three leaders of the clubs, Gamero and the co-Presidents of MCD Erik Ghalib '28.5 and Lucas Basham '28, hope to continue improving the quality of the discussions they host.

"[W]hat really made the evening successful was the people who came: students with a wide variety of perspectives on every political issue. The idea is for these meetings to be good conversations, which means that the best way for them to evolve is if more people with different views to attend," the three club leaders wrote in a joint statement to The Campus. "A big strength of this dinner was that discussions focused on big political issues and policy questions rather than just on current news events," they added.

Some attendees noted that the event was a step in the right direction for Middlebury's future in political debate. "I heard encouraging things from the President that suggest Middlebury in the coming years will be a place where free expression and intellectual debate can flourish," wrote Thie Harthono '28 in an email to The Campus.

"As a first year still figuring out where I fit here and in the world, events like this matter. And if Middlebury wants to continue to be a place that nurtures healthy political discourse, this is what it looks like," added Christoforakis.

Now in its third meeting, the collaboration between MCD and MCR has grown more comfortable as participants become familiar with one another. The event was limited to 55 students due to fire-safety rules regarding the capacity of the president's house.

Gerebi, who attended the previous meeting, said the atmosphere has changed over time.

"I thought that the first time around there was more hesitation." Gerebi said, who had attended the second joint meeting hosted by MCR and MCD, "Now people come to this session, and I really have noticed that you can express the feelings and beliefs that you have, that you don't have to fear people taking you the wrong way or misunderstanding."

Having started in a classroom setting, the collaboration between the two clubs continues to grow with no intention of stopping.

"This is our third joint meeting, but we can promise you it will not be our last," Ghalib said.

"We've got some other exciting initiatives in the works to highlight free expression and academic freedom at Middlebury," the leaders of the two clubs wrote.

Editor's Note: Editor-in-Chief Mandy Berghela '26 and Managing Editor Yuvraj Shah '26 contributed reporting to this article. Harthono is a sports editor for The Campus. Wexler is a local editor for The Campus.

Photo of the Week: Stewart Hall construction

QINLAN WANG / THE MIDDLEBURY CAMPUS

Renovations underway at Stewart Hall are set to be complete in the spring.

Language Tables: A taste of language immersion

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speakers," Israel said.

As with most language tables, attendance increases towards the end of the semester; according to Israel, attendance is typically pretty low. Throughout the semester, most of the students who come to the Arabic table are already conversant.

In comparison, the French department typically takes up two or three tables and is filled primarily with beginner students. As a result, Sara Buckley '28 finds the French table to be more informal, with most conversations about where you are from, your major, and what activities you do on campus.

"As a more advanced French speaker, I don't get as much out of going to the French table, but I do enjoy helping the beginner students," Buckley said.

This ethos of friendly conversation and more relaxed learning agendas carries over to other languages in Redfield. At the table for Russian speakers, says Herschel Doby '28, refining grammar comes hand-in-hand with conversations spanning a variety of topics, related or not. Doby relayed that, for him, the joy of language tables comes from the laughter and storytelling that typically don't accompany a typical Middlebury language class meeting.

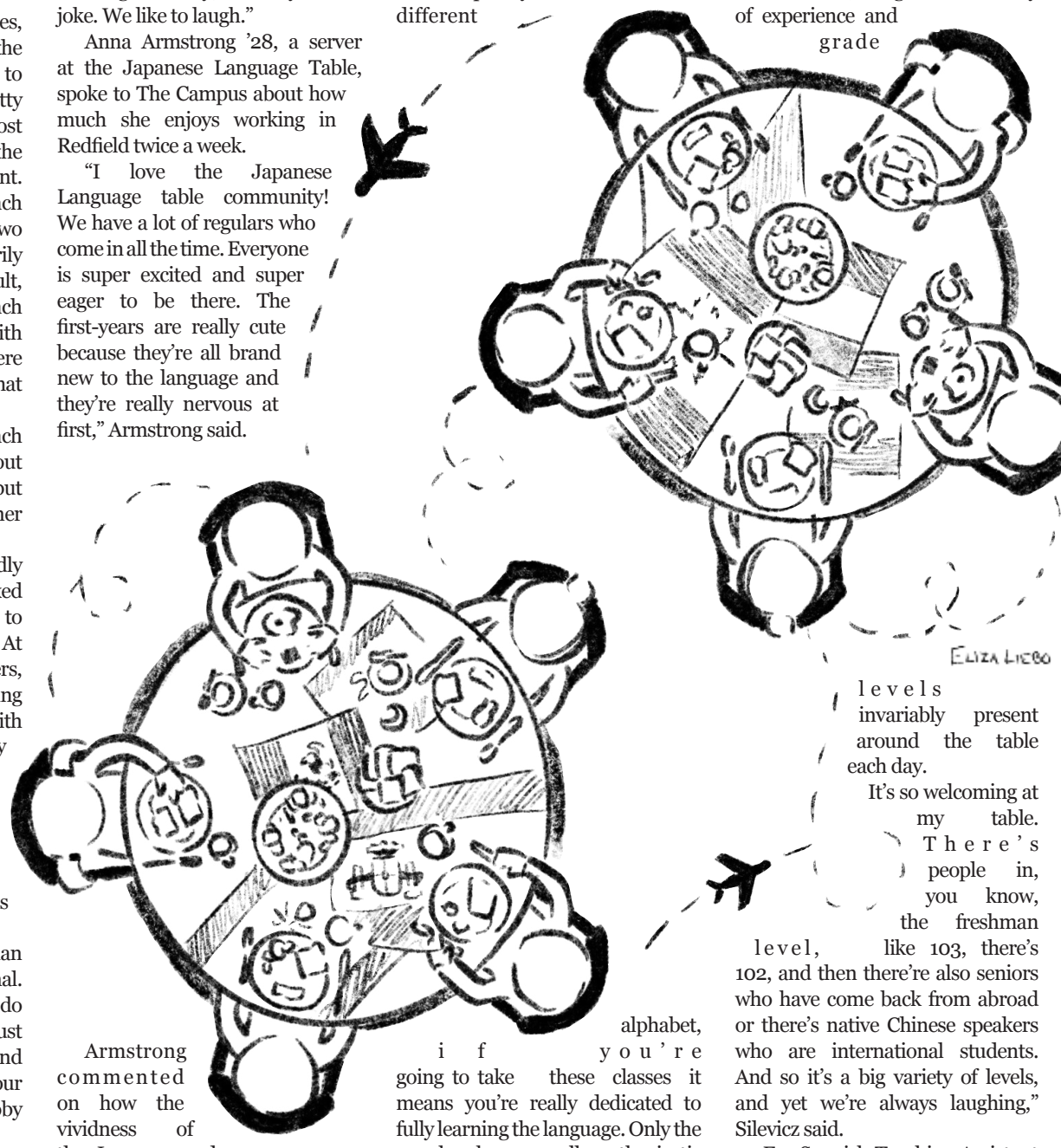
"I would describe the Russian language tables as fun and informal. We occasionally play games or do group activities, but mostly it's just chatting about random things and working together to improve our speaking and our grammar," Doby said.

For Dallas Enemark '28, the German table is a space to practice vocabulary that isn't necessarily academic.

"I'd describe the culture at the German tables, and same with the culture in classes and the German house, as kind of silly," Enemark said. "Not that they don't take learning seriously, but they like to joke. We like to laugh."

Anna Armstrong '28, a server at the Japanese Language Table, spoke to The Campus about how much she enjoys working in Redfield twice a week.

"I love the Japanese Language table community! We have a lot of regulars who come in all the time. Everyone is super excited and super eager to be there. The first-years are really cute because they're all brand new to the language and they're really nervous at first," Armstrong said.



Armstrong commented on how the vividness of the Japanese and Chinese Language Tables stems in part from the additional difficulty of the languages, given that part of learning them involves gaining fluency in a new alphabet system.

"For the Japanese language table, I think that with Japanese [and Chinese] since you're learning a completely different alphabet, if you're going to take these classes it means you're really dedicated to fully learning the language. Only the people who are really enthusiastic about it, not just the language but also the culture, are going to stay. "There's a genuine commitment to learning the language that makes it conducive to such a lively environment," Armstrong noted.

Kayden Silevicz '28 also described the liveliness of the Chinese table, citing the wide variety of experience and grade levels invariably present around the table each day.

It's so welcoming at my table. There's people in, you know, the freshman level, like 103, there's 102, and then there're also seniors who have come back from abroad or there's native Chinese speakers who are international students. And so it's a big variety of levels, and yet we're always laughing," Silevicz said.

For Spanish Teaching Assistant Felipe Pererya-Rozas, language tables offer a space to engage in conversation with students he would otherwise not get to speak with.

"If they come to activities, we'll talk all in a group. But sometimes in the language table, I get to talk to each [student]," Pererya-Rozas said in an interview with The Campus.

Although Spanish speakers at all levels attend language tables, the majority are in 200-level classes, where attendance is required. According to Pererya-Rozas, attendance tends to increase towards the end of the semester, when there is more pressure to complete required attendance. At the beginning of the semester and during J-Term, when no 200-level Spanish classes are available, attendance is sporadic.

"Maybe one day we have two full tables and the next day just one person," Pererya-Rozas said.

For language learners at Middlebury, language tables allow students to practice what they've learned in the classroom in a more everyday setting.

"I think the language tables are one of the most international spaces at Middlebury," Annie Boyse '29, a server for the Italian table, said in an interview with The Campus. "It's a type of conversation that you don't always get to have."

The Italian table, like the Spanish table, primarily consists of beginner and intermediate speakers. Waitstaff are encouraged to sit down and chat with students after taking orders and delivering the food, offering yet another layer of immersion.

"I would say that Language Tables are a pretty big part of my life at Middlebury, I've made a lot of really good friends there [...] and you really get to branch out a lot across class years as well like seniors and freshmen."

FORMER ARMSTRONG LIBRARY SPACE REOPENS AS Q-CENTER

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upper level is primarily intended for collaborative work with tutors and instructors, the lower level remains a quiet study space, similar to the former Armstrong library, with study nooks suited for focused work.

Students say the space has quickly become a regular part of their study routines. According to Lucy Chivers '29, the Q-Center has been one of her most frequently used study spaces over the past year.

"The Q-Center in BiHall is likely one of my most used spaces," Chivers said "Over the past 2 semesters, I've studied, printed papers, and received Calculus tutoring at the Q-Center. The center has some incredibly comfortable chairs and tables to work at, and they're typically open and quiet."

The Q-Center hosts a majority of TA hours for STEM subjects. Mishal Lalani '26, who is a teaching assistant (TA) for Molecular Genetics, said the center is better for both students and TA's compared to its previous use as a library. "The Q-Center is nice because all TA sessions are centralized, making things more organized. Students can hop between other TA hours because we are all in the same room, rather than going to different rooms or sometimes different buildings, which we couldn't do when the space was a library," Lalani said in a message to The Campus. "It's also nice that we have these large whiteboards to teach students on."

Faculty members have also found the space useful, particularly as an alternative setting for office hours. Tim Juvshik, assistant professor of philosophy, teaches Introduction to Modern Logic and regularly holds office hours in the Q-Center.

"It's easier to have the big table with a whiteboard where we can all sit around and work on a problem together, rather than having individual students come talk to me about the problem set one after another," Juvshik said.

Jill Strube, center coordinator for the CTLR who recently relocated from Davis Family Library to the Q-Center, believes the space encourages collaboration among students and faculty. Speaking about the shift away from traditional office hours, she said the environment allows for more informal and interactive learning.

"It's just such a better vehicle for learning for everybody. It really adds to the student experience," Strube said. "I think it's less formal than office hours used to be. That's part of coming to Middlebury — getting to work closely with people."

At its core, the Q-Center emphasizes collaboration and community in the learning process. Unlike Davis Family Library, which is known for its quiet atmosphere, the Q-Center's layout encourages students to talk through problems and work together. According to Strube, the space is often "a hive of activity," with students working through physics problems, getting help with calculus homework and studying together.

The center has also become a gathering space for students meeting professors or classmates before and after class. For Juvshik, whose classes take place in Twilight Hall, the location has created a new sense of connection within BiHall.

"For me personally, it's a nice space that's an alternative to being kind of isolated in this building," Juvshik said.

With the entrance located on the second floor in the Great Hall, the Q-Center is quickly becoming an integral part of BiHall. Located right outside the doors of the Q-Center is the So-Full Sisters coffee cart, which has complemented activity in the Q-Center and helped develop a cozy, warm, and bright study atmosphere.

"Students will come — and not necessarily STEM students —will come and grab a coffee and go, 'Oh this is a really cool place. Can we study here?'" Strube said. The Q-Center's central location invites students in to take advantage of all their available resources, and the center has also provided employment opportunities for students who work at the front desk.

Though these changes are still early in development, the Q-Center has already proven to be an invaluable resource for students and faculty, supporting an engaged and community-centered learning process and encouraging students to seek help when needed.

"The staff there is really really helpful… It's great. It is a useful, like one stop shop," Juvshik said.

Feedback from students and faculty has been overwhelmingly positive, and the staff at the Q-Center are tuned in to the community's needs to continue improving.

"I think we learned a lot during the fall semester. And therefore we could make some really positive changes for the spring semester… We're asking for student input, we're asking for faculty input, you know, is it working? What's working? What's not working? So we want to constantly get better," Strube said.

Editor's Note: Managing Editor Yuvraj Shah '26 contributed reporting to this article.

AUTOMATION AND EXPANSION: STUDENTS NAVIGATE AI'S GROWING ROLE IN THE JOB MARKET

By MINA RIZK
Contributing Writer

The labor market today is undergoing a rapid technological revolution with the rise of Artificial Intelligence (AI). In 2025, more than 100,000 employees were affected by AI-driven layoffs, and more than 30,000 employees have already been impacted this year. These layoffs have emerged as AI automates tasks previously handled by humans.

As a result, some entry-level positions that once served as training grounds for recent college graduates are shrinking, creating a job market that can be harder for young professionals to enter.

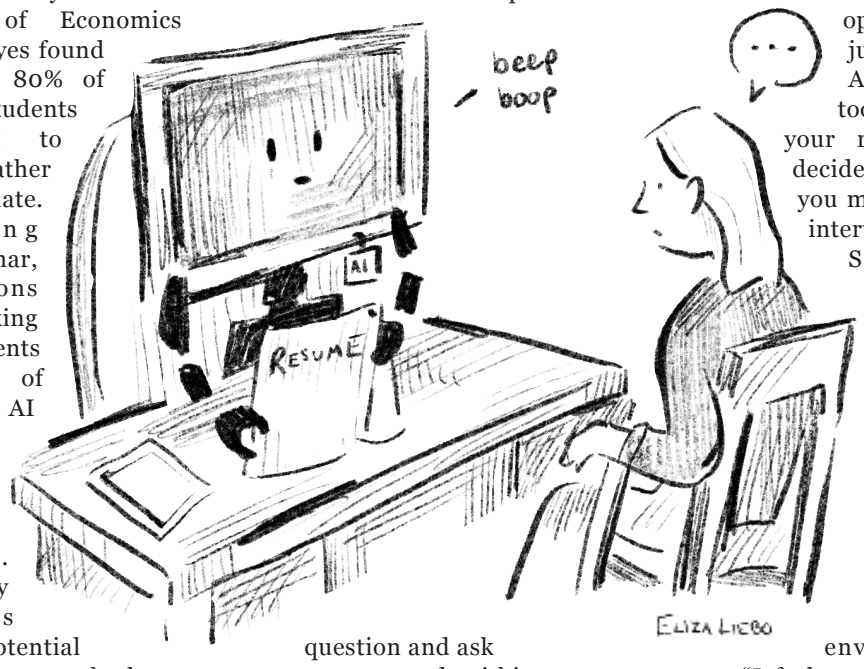
In response to these changes, Matt Kuchar, senior associate director of employer and alumni engagement at the Center for Careers and Internships (CCI), encouraged students to prepare strategically for an evolving workforce.

"Most organizations are incorporating AI into their workstreams," Kuchar wrote in an email to The Campus. "Integrating AI into your work is not dissimilar to integrating Excel, PowerPoint, or Python. The stronger you are as a user, the more marketable you become as a candidate."

In a recent CCI Newsletter sent to students who opted in, Kuchar advised students to "network like crazy" and to evaluate their resumes and stay active in professional student organizations.

Kuchar encouraged those entering the job market, whether for a full-time position or a summer internship, to understand the extent of AI usage among hiring organizations.

Some Middlebury students have already tried to get ahead of the curve. Research conducted by Assistant Professor of Economics German Reyes found that about 80% of surveyed students utilize AI to augment rather than automate. According to Kuchar, organizations are looking for students capable of combining AI use with their own critical thinking skills. Middlebury recognizes the potential changes AI poses to both the liberal arts education and the job market for graduating students, and organized the Clifford Symposium on AI in September.



AI has also led to the growth of some industries, spurring increased hiring of college graduates.

"We're also seeing AI-enabled industries growing tremendously. Healthcare and life sciences, information technology, and financial services have all scaled up AI-hiring. Startups and app development have also grown," said Kuchar.

For students searching for jobs, AI-hiring has become more commonplace. "I had to complete many AI interviews. The process was done through a website that would present a question and ask you to respond within a set time frame," Rivinka de Silva '26 said in a message to The Campus. "It was sometimes difficult to express myself or gauge whether my answers were actually on the right track. When you are speaking with a real person, you can often read their reactions and adjust your answers accordingly."

Maddy Russell '26 also completed an AI interview for a job this past J-Term. "They were receiving a lot of applications, and this was another step that they were using to differentiate and kind of eliminate people," Russell said in a message to The Campus. "It did feel very dystopian to just be talking to myself, especially when it also seemed like here's a slightly more humane way of using AI to weed you out as opposed to just using an AI analysis tool to analyze your résumé and decide whether you move onto an interview stage."

Some students are wary of using AI, citing ethical or environmental reasons."I feel nervous mostly because I am generally a pretty anti-AI person, mostly for its ethical and environmental concerns," Talia Chang '26 said.

Last summer, Chang interned at a client-facing civil rights nonprofit law office that frequently handled cases involving mass incarceration. She did not use AI during her time there.

"The whole office was very cognizant of the fact that AI internalizes the biases of the team that coded it, and also if you are thinking about mass incarceration, it is obviously skewed because it is a heavily racialized phenomenon, so it just did not really serve our purposes in the office," Chang said.

"It feels like it went from 0 to 100 in such a short period of time," Isador Shalev '28 said.

Shalev noted that learning how to use AI in the classroom might be beneficial when entering the job market. "It is very common for AI use to be incorporated into certain parts of the classroom now. Although policy on usage differs across classrooms, I find benefit in gaining exposure to it if it has become such an in-demand skill in the job market," he said.

Kuchar thinks that Middlebury students should use AI to augment their human intelligence, rather than completely ignore it as a potential tool

"The more adept students are at incorporating into their work, the better off they'll be in this market," Kuchar wrote.

Editor's Note: Managing Editor Yuvraj Shah '26 contributed reporting to this article

A Middlebury alum's journey from Vermont to Congress

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gained, but learning how to apply it.

"I never knew what to do with that knowledge until professors showed me and my peers how to think critically and how to use knowledge for the betterment of the world," Williams said.

Rehnquist Professor of American History and Culture Jim Ralph taught Williams' first-year seminar, Domination and Resistance, and continued to advise him during his sophomore year. In 2006, Williams joined Ralph as a research assistant on a project commemorating the 40th anniversary of the 1965–66 Chicago Freedom Movement.

"When I have an opportunity to engage undergraduates with that kind of work, I like to, because that's part of the Middlebury experience," Ralph said in an interview with The Campus.

During his time as a student, Williams wrote extensively on American history. As a first-year student, he researched the status of Native Americans, and he later wrote his senior thesis on the assassination of President James Garfield. Although Williams initially planned to go directly to graduate school and pursue a professorship, Ralph encouraged him to gain teaching experience first.

"You might have to be creative with what you learned and accomplished through your training to be a professional historian," Ralph said. "I think back to Connor, it's been interesting because that advice actually played out."

Williams graduated in Feb. 2009 and went on to teach high school history before enrolling in Yale's graduate program, where he earned a Ph.D. in 19th-century American history. He said the extensive writing he completed at Middlebury, including his junior and senior theses, prepared him well for careers in Congress and trade presses.

"One of the two naming chairs had an expression that 'Whoever writes first wins, and that only works if you write well,'" Williams said. "Middlebury really taught me how to write effectively across many different genres."

Williams said his work with the Naming Commission also required a high degree of bipartisanship. The commission met with military personnel, local officials and groups such as the Sons of Confederate Veterans while researching possible base names. In conversations with community members, commissioners often asked a simple question: "What do you think a hero is?"

For Williams, the experience reinforced a skill he first developed at Middlebury — listening.

"I knew how to be patient during these conversations," Williams said.

Ralph commended Williams' ability to communicate well to the average American, a skill that allowed him to relay key facts to those he met with during his time as lead historian for the Naming Commission.

"It's so important in our democratic republic that we have people who are drawing on their expertise, but then can distill it in a way that is accessible to ordinary citizens," Ralph said.

During the renaming process, Williams and other commission members visited each base, spending entire days meeting with commanders, officers, enlisted soldiers and local leaders. The commission also launched a website that allowed members of the public to submit potential names for the installations.

At one point, Williams attended a lunch with reenactors of the 54th Massachusetts Regiment, one of the first officially Black regiments in the U.S. Army during the Civil War.

"Although they all had different views, they were speaking from a place of optimism on what America should be, and how it could be that," Williams said.

Williams ultimately presented the commission with a list of 87 potential names. Commissioners unanimously selected a diverse group of honorees, including the only woman ever to receive the Medal of Honor and a Black soldier who served during World War I.

Since completing his work with the commission, Williams has returned to the college to teach during J-Term and as a first-year seminar instructor. He also continues to serve as the Naming Commission's historian of record and works in public history as staff historian at Great Camp Sagamore and with The Nantucket Project.

"Here in the history department, we're very proud of Connor, of his success and accomplishments, and we're glad he's able to enrich our community and teach our students," Ralph said.

Williams' first book about his experience on the naming commission, which came out Nov. 2025, received acclaim from accomplished war documentarian Ken Burns. He is delivering a lecture about his second book on March 17.

‘NOTHING TO HIDE’ ART EXHIBIT ON DISPLAY AT MIDDLEBURY CONGREGATIONAL CHURCH THROUGH END OF MARCH

By PHOEBE ADLER
Contributing Writer

“Nothing to Hide: Mental Illness in the Family,” a photo-text exhibit showcasing images and stories of families affected by mental illness, recently opened at the Congregational Church of Middlebury (MiddUCC). The exhibit is on display outside of the church’s offices and its Unity Hall, where viewers can see the work on Monday-Friday from 9:00 a.m.–12:00 p.m. “Nothing to Hide” is open until March 31st.

The exhibit, created by artists Gigi Kaeser, Jean J. Beard, and Peggy Gillespie, seeks to destigmatize mental illness by displaying photographs and interview transcripts showcasing families as they navigate their lives.

Gillespie is one of the co-founders of Family Diversity Project (FDP), a national nonprofit based in Northampton, Massachusetts, dedicated to dismissing harmful stereotypes and reducing prejudice based on sexual orientation, gender identity, race, national origin, religion, or disability through storytelling and photography. The organization was founded in 1995, after Gillespie’s adopted daughter, Jay, had a negative experience in her preschool classroom.

“Jay came in from Christmas with a new brown doll, and some other kid in the class said, ‘Why do you have a doll with such ugly skin color?’” Gillespie said in an interview with The Campus. “At that point, I realized, as an adoptive mom, I needed to learn more about what beyond love was going to help my kid navigate through the real racism that was going to affect her,” she said.

Working with photographer and FDP co-founder Gigi Kaeser, who was Gillespie’s daughter’s preschool teacher at the time, the two created what would become FDP’s first exhibit, “Of Many Colors: Portraits of Multiracial Families.” The process, which involved Gillespie’s interviews and Kaeser’s photographs, was the beginning of many more collaborations between Gillespie and Kaeser, including works such as “Love Makes a Family: Portraits of LGBTQ People and their Families,” “Building Bridges: Portraits of Immigrants and Refugees,” and “Nothing to Hide.”

As Gillespie and Kaeser’s exhibits continued to rise in popularity, Gillespie met Jean Beard, who suggested creating an exhibit on mental illness in the family.

“[Beard] had read all about [the exhibits], and we became friendly,” Gillespie said. “She proposed to us that we do one on mental illness, because there was such a stigma. That’s how ‘Nothing to Hide’ got started.”

Gillespie, Kaeser, and Beard set out to create the exhibit, which involved traveling across the country to find families willing to be photographed and to share their experiences with mental illness. The trio found more than 30 families who were willing to participate. After an initial opening at Fountain House, a mental health nonprofit based in New York City, “Nothing to Hide” has travelled around the country, appearing in workplaces, universities, and now the MiddUCC until March 31st.

Judy Albright, a co-founder ofJudy Albright, a co-founder of the church’s Art in Unity team (the major sponsor of the exhibit) and a member of the church’s Justice, Compassion, & Love team, assisted in the exhibit’s opening event. In an interview with The Campus, she discussed the process of bringing “Nothing to Hide” to MiddUCC.

“The Justice, Compassion, & Love team had put together a panel discussion and community conversation on teen mental health in this changing world,” Albright said. “When we decided to do that, I had just recently gotten something in my email about this group, the Family Diversity Project; they have traveling art exhibitions, and they currently have one on mental health. I thought it would be a really wonderful collaboration.”

MiddUCC hosted an opening reception on March 1, which began with a panel on teen mental health. Following the conversation, viewers were invited to view “Nothing to Hide.” This combination of a discussion followed by a viewing of the exhibit further inspired many conversations about mental health, according to Albright.

“What was so nice for me to see at the opening reception was when the panel discussion was over, we opened the doors to the hallway where the exhibit is, and we had some refreshments,” Albright said. “And what was so nice is that the conversations that started with the panel discussion continued as people were looking at the exhibit, sipping cider and eating a cookie. A lot of connections, I think, were made between people, [and] that’s something I think that our world needs more today – just talking to each other.”

Since the reception, members and non-members of MiddUCC alike have come to view the exhibit, looking at the family images and reading through the interviews. Albright mentioned that many people come into the church multiple times and are actively working their way through the exhibit.

“Every time [people are] in the building, they read a few more of the stories, and the reaction I’ve gotten is profoundly touching,” Albright said. “It makes us realize that our neighbors, the people we pass on the street, so many people and families as a unit, are dealing with someone with mental health issues. It’s all different for every family, but I think in some ways it’s hopeful when you read stories of how families have managed and how they’re coping and helping the family member deal with mental health problems.”

PHOEBE ADLER / THE MIDDLEBURY CAMPUS

The exhibit, created by artists Gigi Kaeser, will be displayed at Middlebury Congregational Church through the end of March.

As an exhibit, “Nothing to Hide” spreads awareness about the ways mental illness can appear in families, and it works to erase the stigma that has surrounded this topic for so many years. Gillespie expressed her hope that after seeing the exhibit, individuals would get, “an education and understanding of what mental illness, which is a broad category of illnesses, can be and why, there is nothing to be ashamed about either having one or having somebody in your family who is mentally ill.”

Similarly, Albright mentioned how moved attendees of the March 1 event were by both the panel and the exhibit, specifically highlighting how one panelist’s story about her personal journey with mental health and how the support of her family helped her as she navigated those challenges.

“When we all saw her and heard her speak, it gave you great hope that while some of these, mental health conditions can be ongoing, that there are ways through and ways to manage, and with strong family support, you can live a relatively happy life,” Albright said. “I’m hoping that people saw that in, in, in the exhibit, but also heard it at the community conversation. And I’m really hoping that other conversations will begin from this, almost as a kickoff to other events that will happen in our communities regarding mental health.”

“Nothing to Hide” is on display in the Middlebury Congregational Church, right outside of the church’s offices and its Unity Hall, where viewers can see the exhibit on Monday-Friday from 9:00 a.m.–12:00 p.m. The exhibit is open until March 31.

THE MOTH STORY SLAM BRINGS LIVE STORYTELLING TO TOWN HALL THEATER

By VIOLET WEXLER
Local Editor

On Tuesday, March 24th, The Moth, a non-profit organization based in New York City, will host an open storytelling competition at the Town Hall Theater, as part of their StorySLAM series. The event itself will be recorded and potentially broadcast on “The Moth Radio Hour”, offering audiences the chance to have their stories heard by a national audience.

The Moth, originally created by George Dawes Green, was inspired by Green’s summer evenings in Georgia, where he and his friends would gather on his porch and tell stories late into the night. After moving to New York City, Green recreated those intimate storytelling gatherings in a more formal and structured format, officially founding The Moth in 1997.

The organization has since spread worldwide, producing approximately 600 live and virtual shows across 25 cities annually. The Moth additionally produces The Moth Radio Hour, which records live onstage stories and airs them weekly on the radio and through its podcast. The Moth Radio Hour reaches millions of listeners and is broadcast on 500+ public radio stations.

The Moth StorySLAM engages directly with the audience. Participants have the opportunity to put their name in a hat upon entering the venue; if selected, they will present a story related to the theme. There are certain guidelines: it must be a true story, it cannot exceed six minutes, it cannot include hate speech of any kind, and the participant cannot use notes when presenting their story. Outside those restrictions, participants are free to present any story of their choosing, so long as it fits the theme.

While audience members may initially be nervous about telling their stories, The Moth and its mission encourage them to step out and be brave. The supportive environment helps participants feel more comfortable when sharing their personal stories.

“I guarantee that when people leave the microphone, they feel good about the fact that they got up there and said something important and shared their voice. And the people in the audience are going to be the most welcoming audience, and they know what they are showing up for,” Susanne Schmidt, a StorySlam producer and MothWork instructor said.

The topic for this round of StorySLAM is “Fumbles and Fouls.” The theme prompts audience members to share stories about failures or times when they have “dropped the ball.” At the end of the event, audience members can volunteer to serve as judges and score each performance.

“When judges volunteer, usually it’s a group of friends who form, or people are sitting next to each other and form a kind of team. So there is, it’s this kind of team atmosphere and camaraderie as well that goes along with it,” Lisa Mitchell, the executive and artistic director of Town Hall Theater said.

The storyteller with the highest score will then advance to the Grand Slam event, where winners from cities across the United States will compete. This year’s Grand Slam event, featuring last year’s StorySLAM winners, will be held at the Flynn Center for the Performing Arts in Burlington on Wednesday, May 6th.

The Moth initially came to Middlebury after a Middlebury College student attended a StorySLAM event in Burlington and said they would love to host it at the Town Hall Theater. Schmidt then reached out to Mitchell to begin planning a collaboration between The Moth and Town Hall Theater.

“In smaller places, and certainly in Addison County, you can often feel like there is really only one perspective because a lot of people look like a lot of other people. And then when you get to a Moth slam, you realize everyone has a story, and everyone has a different story,” Schmidt said.

In a smaller community such as Middlebury, past StorySLAMS have attracted significant attention and drawn large turnouts from Addison County residents. Middlebury College even has its own form of The Moth, titled “Moth-Up,” encouraging students and members of the community to engage in their live non-fiction storytelling events.

Events like StorySLAM highlight the power of storytelling to bring communities together. Whether the story is light-hearted or emotional, the personal touch of the event allows audiences to reflect together and hear new perspectives.

“We are living in very difficult times, and we, as people, have picked a side based on beliefs or values, and sometimes it becomes very difficult to listen to other people. Storytelling in general, but I think particularly at The Moth, gives people an opportunity to show up and listen to a perspective that they may have never heard before. Maybe it’s a perspective that they don’t agree with, but they can then hear the storyteller say why it is important to them,” Schmidt said.

Those hoping to attend the event must purchase their tickets in advance. The Moth and Town Hall Theater encourage all ages to attend the event, whether to observe, to judge, or to be a storyteller. The Moth provides tips and tricks on storytelling for any interested participants.

COURTESY PHOTO / THE MOTH

On March 27th, The MOTH will host a StorySlam event at the Town Hall Theater.

BLUEBERRY HILL OUTDOOR CENTER HOSTS ANNUAL 'PIG RACE' IN NEIGHBORING GOSHEN

By LESTER CHONG
Contributing Writer

This past Sunday, the Blueberry Hill Outdoor Center hosted "The Pig Race" in the neighboring town of Goshen, welcoming more than 90 children and adults for a day of fun in the snow. Despite the name, the event is not a race between pigs; it is instead a self-timed ski-and-snow obstacle course, winding through the trails of Vermont's "Wild Blueberry Capital." The experience ends with a roasted pig and piñata activity.

The Pig Race began in the 1970s to celebrate the birthday of the Blueberry Hill Inn's previous owner, Tony Clark. According to their website, Clark acquired the property in 1967 and reopened it four years later, simultaneously launching the Blueberry Hill Outdoor Center, which is situated in the 16,000-acre Moosalamoo National Recreation Area.

Shari Brown, owner and manager of the center, described the event not as a competitive race, but rather an opportunity for leisure. The racetrack is designed by Britta Clark, the daughter of Brown and Clark. "The course is designed based on just 100% fun and safety," Brown said in an interview with the Campus.

Warren Foster, a local Brandon resident and board member of the Moosalamoo Association — a non-profit that advocates on behalf of the Moosalamoo National Recreation Area — has been a longtime enthusiast of "The Pig Race" tradition.

Though he was unable to attend this year, Foster has watched the race evolve over the decades, witnessing the transition from wooden skis, bamboo poles, and klister ski wax to fishscale skis and skins in recent years.

"There'll be balloons, there'll be flags, there'll be colored snow. With this kind of snow, there'll probably be some snowmen and stuff like that and who knows what else [...] the costumes really make it festive, and people are wearing the costumes. They're, you know, feeling pretty, pretty happy," Foster said.

In keeping with the festive tradition of the event, the race ends with a roasted pig for all to relish, followed by an unconventional award ceremony celebrating the best costume, the racer who cheated the most, and the last-place finisher.

"You know, nothing quite beats, well, unless you're vegetarian, I suppose, a roast pig and you can see the whole thing. It's not done behind a curtain. It's right there in front of you. And, you know, a real festive part of it is the food, of course," Foster said.

Clark revived the race in 2024, after her father's passing. "There was a pause for a number of years. I think just [because of] a little bit of burnout and just inconsistent snow."

The race, although light-hearted, carries additional meaning to Shari. "The outdoor center is a 501 (c) (3) nonprofit. So the fundraising is all for maintaining [...] the trails and the maps." The center is part of a wide range of outdoor facilities, such as the Middlebury College Snowbowl and the Rikert Outdoor Center.

Apart from supporting winter activities like skiing and snowshoeing, the center also provides services for summer activities. "In the summer, it's just a base and access for hiking, and there's a few campsites on the property as well."

In the past, participants have had to run with skis due to poor snow conditions. However, this year, fewer difficulties were encountered due to the abundant snowfall. "We do it rain or shine, snow or no. It's our tagline," Brown added.

For students who want to join the Pig Race next year but are new to skiing, equipment rental is available at a student rate. This summer, the center will also be hosting the Goshen Gallop, a 10k trail race for runners from all around the world.

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COURTESY PHOTOS / SHARI BROWN

Community members participate in Goshen's annual "Pig Race' ski competition.

A FORGOTTEN TRAILBLAZER: REMEMBERING ALICE GUEST HOWSON, ONE OF MIDDLEBURY'S FIRST WOMEN TRUSTEES

Op-Ed

Eleanor Roth *is a member of the class of 2025.*

COURTESY PHOTO / MIDDLEBURY SPECIAL COLLECTIONS

Gertrude Cornish Milliken, Evelyn Plumley Adams, and Alice Guest Howson in 1955

In June 1948, the Middlebury Board of Trustees voted to elect two women to the board for the first time: Gertrude Cornish Milliken and Alice Guest Howson. While the name Milliken may be familiar to many students on campus, Howson is not. In current blog posts, articles and published materials, Gertrude Milliken is listed as the sole first woman trustee. I am asking Middlebury College to correct this omission to honor Alice Howson for her contributions to our school.

Alice Mary Guest called East OrAlice Mary Guest called East Orange, New Jersey, home. She attended Middlebury from 1926 to 1930 and was involved in nearly every aspect of campus life. Her sports involvement included hockey, volleyball, basketball and track. She served on the Dramatic Club and the Panhellenic Council, was House Chairman of Weybridge House, Vice-Chairman of Junior Week and the Social Editor of the 1930 "Kaleidoscope." Some of her theatre acting credits include a production of "Not Herbert" by Howard Irving and "Up the Sandy" by Lucille Baker.

After graduating from Middlebury, Howson continued her academic pursuits. She was awarded the Dutton Fellowship in 1930-31 and earned a diploma in English Language and Literature from King's College, University of London. She wrote of her experience in a 1948 newsletter: "I am convinced that through students, working and living in a country other than their own, international friendship and understanding can be best promoted." She studied at Bread Loaf in the summers of 1932, 1935 and 1936 to receive a Master of Arts. After leaving Vermont, she went on to study at the University of California, Berkeley and held a teaching fellowship at Vanderbilt University. She earned Columbia's Ellis Fellowship and worked on a PhD dissertation on Herman Melville as a lyric poet.

Alice Howson taught high school English, then taught at Brooklyn College and Vassar as an instructor of English. Alongside her membership in the National Education Association and the New Jersey State Teachers Organization, she worked with Middlebury's Alumnae Association as President of the New Jersey Alumnae Group and Vice President of the New York Group. She acted as a chairman of the Nominating Committee and served on the Alumnae Council. She married John Howard Howson in 1947.

Alice Howson's involvement with Middlebury beyond her undergraduate years demonstrates her strong connection to the college. In 1948, she and Gertrude Milliken were appointed to Middlebury's Board of Trustees. In 1962, Howson was awarded an Alumni Plaque for "meritorious service to the College" and elected a Life Trustee. In 1965, Guest served on an ad hoc Committee of Student Life to plan for support of the student experience amid planned enrollment increases. In 1980, she received an honorary Doctor of Letters from Middlebury. Howson continued her service as a trustee of Middlebury College until 1979 and passed away in 1996.

COURTESY PHOTO / MIDDLEBURY SPECIAL COLLECTIONS

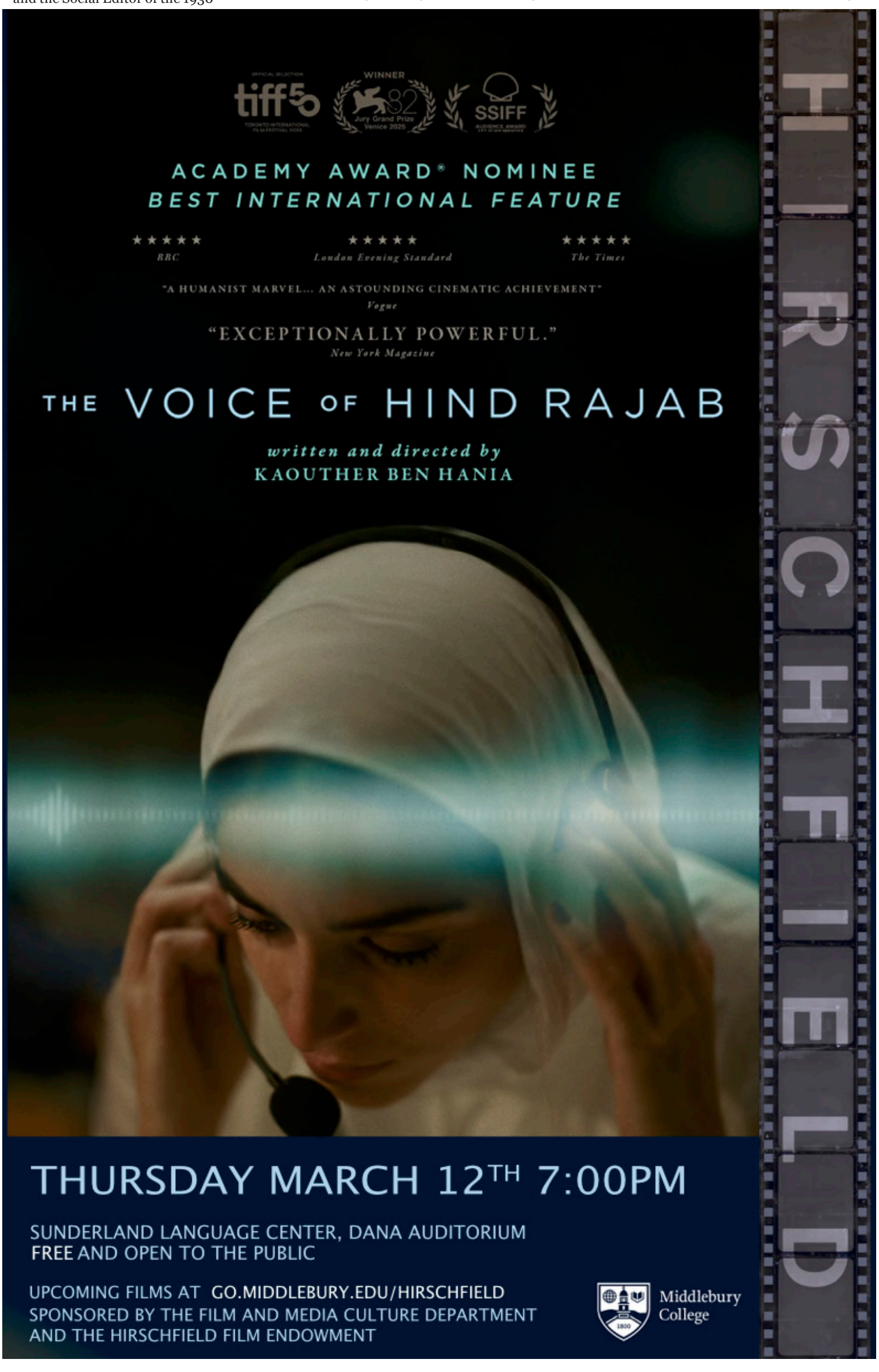
Howson in "The Kaleidoscope" 1930, an annual yearbook.

At a family reunion in Toronto in September 2024, one of my cousins mentioned some distant connection to Middlebury through the Howsons. During the drive back to our hotel, I found an image of Howson on Middlebury's online archive, which sparked my initial investigation into her involvement with Middlebury.

With help from Middlebury's Special Collections, I was able to collect this account of Howson's contributions to her students, her community and to Middlebury. Although she passed away thirty years ago, her family and friends still fondly remember Gram Alice.

With help from Middlebury's Special Collections, I was able to collect this account of Howson's contributions to her students, her community and to Middlebury. Although she passed away thirty years ago, her family and friends still fondly remember Gram Alice.

We cannot say for certain why or how Alice Guest Howson is not currently recognized for her historic contributions to Middlebury College. Her record of dedication and involvement is clear. Through this article, I hope to honor her memory and ask Middlebury to rectify this gap in its history.



U.S.A. IN THE ONGOING WAR IN IRAN: WHEN THE REASON FOR WAR DOESN'T MATCH THE WAY IT'S FOUGHT

Op-Ed

__Joseph Zou__ is a member of the class of 2029.

It was a bit of a shock when I first saw the headlines announcing the sudden death of Iranian Ayatollah Ali Khamenei. It came so fast, unlike other past U.S.A.-determined targets (Iraqi Saddam Hussein and Libyan Muammar Gaddafi), whose deaths usually marked the end of a long-lasting war. As the mission unfolds, it becomes clear that the Iranian political structure Khamenei has represented differs from political structures that depend on a single or several political figures, and it is not as easy to dismantle as some think. Revolutionary Guard Corps, Basji Militia and Shia religious forces continue to have steady social, economic and population foundations that could create a stream of substitute figures to continue to run the country, even after assassinations and strikes. In my opinion, without an achievable and damage-minimized plan that aligns with a persistent and clear objective, foreign interventions should not be revoked and should never be self-centered.

So far, the U.S.A. and Israel have partially invoked humanitarian reasons such as rescuing protesters to initiate the war. The mass killings and casualties of civilian protesters, internet blackout, imprisonment of activists like Narges Mohammadi and Nasrin Sotoudeh and systematic oppressions against Kurdish and Baloch ethnic minorities are all clear violations of even the most basic human rights principles. In such cases, similar to the Rwandan Massacre or Massacres during the Yugoslav Wars, global intervention is definitely debatable and should be discussed publicly, especially when its domestic checks and balances are malfunctioning or may never have been established. However, I would argue that while international intervention might be part of the reason, it is not the full picture of these operations. Considering the lack of domestic public support to deploy military overseas and the lack of organization of opposition to substitute the current government, even at the start, there is a gap between its public objective of humanitarian intervention and its actual approachable method to achieve regime change.

I would nevertheless argue that geopolitical strategic security reasons — their fear of Iran having a sufficient amount of enriched uranium and technology to complete its development of nuclear weapons–are the major driving factors. From Israel's perspective, the successful development of nuclear weapons along with Iran's support of Hamas, Hezbollah, and Houthis might threaten Israel's security, especially considering it is a small nation that could not stand even just a single strike of nuclear missiles. Similarly, the U.S.A. has its own fear that Iran's possession of nuclear weapons might interfere with its vested economic and political interests in the Middle East. Both countries might have determined that Iran possessing nuclear weapons might make it more uncontrollable, and thus concluded an imminent threat in the belief that sacrifice now is smaller than later. Following this logic, the current war in Iran could be considered a close follow-up of the U.S.A.'s secret strike on Iran's nuclear facility last June. In conjunction with the U.S. mission in Venezuela and its demand for the ownership of Greenland, the current operations in Iran closely align with the U.S. government's view of dividing the world into different zones of American influence. It is consistent, and to some extent has expanded, the Monroe Doctrine that the current U.S. administration revived. More recently, it has become clear that the U.S.A. will achieve its goal of protecting its interests by fair means or foul.

I believe it is fairly easy for the U.S.A. and Israel, through this mission in Iran, to ultimately curb its nuclear development through threats and bargains. However, I believe this also sets a very dangerous precedent for the world: powerful nations could use their state strength to declare their security zones and pursue their interests by any means. Both the past, such as the colonial era's Scramble for Africa, and the present, such as the ongoing war in Ukraine, suggest the danger posed by the struggle for a sphere of influence. Unfortunately, it is always the most vulnerable, the civilians, who suffer in the war from both sides, fighting and struggling in a war that often creates a vicious cycle of continuous tension and conflicts without an end in sight.

PROTECT AND EMPHATHIZE WITH OUR INTERNATIONAL STUDENTS

Editorial

The editorial represents the opinion of the Middlebury Campus Editorial Board.

International students make up an integral part of Middlebury's student body. The college has a long and proud history of welcoming international students. It was a founding member of the United World College Davis Scholars program, which has become the largest private scholarship for international students in the United States, and partners with organisations such as KenSAP and SOLA, to bring high-achieving international students to Vermont. However, amid continued uncertainty from the Trump administration, faculty, students, and administrators alike must make immediate and long-term efforts to consider the burdens our international students face.

Middlebury itself depends on these students to maintain its image as a "globally engaged" institution, and as such must recognize its responsibility for their care while they are away from home. When one travels to a foreign country to attend school, there is a necessary degree of independence required to tackle the responsibilities of adulthood. An impossible-to-end list: taxes, visa applications, phone calls home to check in on family, must be taken care of in addition to homework and job applications.

For its part, Middlebury College has taken steps to support its international cohort amid the Trump-era visa bans. One member of the Board strongly commented on the success of Middlebury Admissions in supporting its prospective and enrolled international students. The office recently hired over 10 dedicated current international students to support prospective applicants, further demystifying the US college experience, while maintaining high levels of contact with its enrolled students. Additionally, in recent years, the school has worked with students to help them find campus housing and employment when returning home over breaks or during the summer is not an option.

Middlebury's ISSS office helps students pay for SEVIS (Student and Exchange Visitor Program) application fees, a preliminary step in applying for a student visa. ISSS also runs programming during orientation week to help new students become accustomed to the United States. They also assist students in obtaining summer and post-graduation work permits and continue to follow up with students years after graduation. Additionally, President Baucom's 10-year plan included the "Define Global Mission and Strategy" working group, which discussed how to support these students.

Still, the opacity of the Trump administration's recent restrictions seems to have left the college administration and ISSS at a loss for ways to meaningfully defend its enrolled students against encroachments on their opportunity in this country. We ask the administration directly: Why have you not opened a forum for international students to come together to seek support? Why is it business as usual, as their whole lives have been upended?

We reflected on the obligation of friends to carry their immigration documentation with them at all times. We discussed that, for 13% of this campus, a trip to Montreal (considered an extension of campus on some weekends) is quite simply impossible.

While the liberal arts encourage students to choose majors based on their individual interests, many visas make it easier to stay in the U.S. if their course of study aligns with specific career paths. Non-STEM (Science, Technology, Engineering, and Mathematics) degrees allow students to stay in the United States for just one year after graduation. This limits the flexibility with which international students can comfortably explore their true range of academic interests.

Majors such as International Politics and Economics (IP&E), which require students to study abroad, are no longer viable options because leaving the U.S. might mean they cannot return. The Board did comment that, in this regard, the college has an advantage: Economics is considered a STEM degree at Middlebury, allowing econ majors to remain in the United States for up to 3 years if employed in a STEM-related field.

What can we do? To our domestic peers, we encourage you to empathize. Simply taking an extra moment to ask how someone is really doing, if they need help running an errand or refraining from asking if they are going home for break can help make friends on visas feel a little bit less alone as they are being told from the top down that their presence is not wanted in this country.

While the demands of the Middlebury curriculum can certainly feel like a burden at times for domestic students, for international counterparts, this workload is only one component of a web of often more tangible stressors.

Trump's student visa bans are hurting America's reputation as a center for global learning. We do not expect the college to reverse these bans. Instead, we want the college to reaffirm its commitment to the global community. Middlebury students study abroad, participate in short courses, and vacation in countries on the student visa ban list. Just one example, Middlebury students can study abroad in Tanzania. Tanzania is on the student visa ban list: Tanzanians at Middlebury cannot return home.

Middlebury College consistently positions itself as an internationally oriented, globally connected institution. Now more than ever, as students, we must cultivate empathy and consideration for each other. We speak the languages of our international peers, attend their cultural events, and learn about the politics and histories of their countries. This is not a partisan issue; these are our friends and classmates.

The Middlebury Campus

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5 PHOTOGRAPHERS WHO KILL TIME AND GIVE LIFE TO IT

By MAYA ALEXANDER
Editor at Large

Photography may have always been the most contested art medium: criticized for depicting the world simply as it is, for documenting mere facts that do not require an artistic eye. Yet photography is never neutral. It is meticulously constructed to relay a certain narrative; it is biased; it chooses what to depict and what not to, and it invokes an emotional response — what more could you ask for from art?

As I write my senior thesis on how photography kills time and saves the intimacy and fragility of young adulthood, I have been reflecting on some of the photographers who have had the biggest influence on me — how they have defined how I think about and create my own photographs and exercise critical visual thinking.

Nan Goldin

Nan Goldin is one of the moNan Goldin is one of the most influential photographers of our time. Goldin's "The Ballad of Sexual Dependency," composed of over 700 images, unflinchingly explores intimacy, love and loss through raw, authentic imagery embedded in a personal narrative. From New York to Boston to Berlin in the 70s, 80s and beyond, Goldin's friends, lovers and Goldin herself dance relentlessly in nightclubs, gather in apartments and conquer sunlit city streets. Her work functions as a tribute to those she had lost to the AIDS epidemic, serving as a way to keep their memories alive.

Goldin often describes how she took these pictures so that nostalgia could never color her past. It is a record, a public diary, that reveals exactly how her world looked at the time, a world in which viewers could see themselves. She refuses to soften or reconstruct the complexities of human life, yet she simultaneously creates a dreamy sensation through warm tones, cigarette smoke and blurry, low-contrast images — qualities that result in a moving image, an experience, rather than a static object.

Jim Goldberg

One of my favorite visual mediums is the weaving of photography, letters and handwritten notes — a form that Jim Goldberg executes masterfully. His book "Coming and Going" chronicles his life from the 1980s, following the death of his parents, his marriage, divorce and the birth and childhood of his daughter. He shares a typed letter he wrote to his father, locks of hair and a Polaroid on which he has written, "THIS IS THE MOMENT I FELL IN LOVE."

Despite the personal nature of his narrative, the viewer also experiences a connection with Goldberg and a sense of the universality of love, loss, pain, and all the emotions that come with the complexities of everyday existence. Some pages feel like holding a collage he made; others are akin to holding life-size objects in your hands.

Goldberg's work serves as a poignant reminder that photography has no limits and that what a narrative should look like is open to interpretation.

Justine Kurland

Justine Kurland fueled my love for art photography as a teenager and paved the way to defining my personal photographic aesthetic with her soft lighting and idyllic, lush surroundings. Her book "Girl Pictures" romanticizes the lives of teenage girl runaways, creating a world of endless freedom, "a perpetual state of youthful bliss," as she writes in the book.

Kurland freezes this moment of an identity in flux, creating a peaceful, intimate depiction of moments that would otherwise slip out of our fingertips — the moment a candy is thrown into the air, the instant a girl blows a massive, pink gum bubble, and even the second spit falls out of someone's mouth. There is so much uncertainty for these teenage girls, and Kurland doesn't make them look shy, but rather, empowered.

Wolfgang Tillmans

I have delved into the GI have delved into the German photographer's work through my thesis research, and I feel lucky to have been exposed to his world of melancholy, intimacy, nostalgia and queerness. Drawing on his sonic creativity, he captures movement rather than stillness in his photographs. He documents friends, lovers and strangers alike in close-up, intimate moments, often in clubs and apartments. Like Goldin, his vantage point is that of an immersed participant rather than an outside observer.

For Tillmans, nightlife is a spiritual practice, a space for experimenting with new ways of moving, feeling, existing, together and alone, which speaks to his depiction of sexuality and gender. His experimental photography has always been highly political, creating a space where viewers can find themselves in a wide representation of race, gender and sexuality.

Fun fact: I recently found out that Tillmans is the photographer behind the album cover of Frank Ocean's 2016 album, "Blonde," so chances are you have already encountered his work.

Sophia Cutino

One of my favorite places to pass time on the internet is looking at Dazed Magazine, where I discover smaller, up-and-coming young photographers. I keep coming back to Sophia Cutino, who is driven by "the fear of losing a moment or a feeling," propelling her to preserve everything, from pictures to receipts.

She describes her debut photobook, "Diaries of a Wet Bird," as "both a coming of age and an obituary," piecing together images of female adolescence, reminiscent of Kurland's work with its pairing of beauty and decay. The book begins with black and white images and then slips into color, creating a sensation of piecing memory and narrative together.

"Photography is like taxidermy to me. It challenges time directly, prolonging moments beyond their expiration date. It delays what is fleeting, so you can hold its beauty in your palm a little longer," she explains. "But photography and taxidermy both take away a portion of what exists – a portion of the original entity that can't ever be had again."

Top: Nan Goldin. Nan and Brian in Bed, New York City, 1983. Middle Left: Jim Goldberg, Coming and Going, 2023. Middle Right: Wolfgang Tillmans, Chemistry square, smoker, 1992. Bottom Left: Sophia Cutino, Diaries of a Wet Bird, 2025. Bottom Right: Justine Kurland, Candy Toss, 2000.

OUR PREFERENCE FOR MALE TEARS: THE CASE OF CAMERON WINTER

By SAILOR KABEARY
Opinions Editor

Cameron Winter, Gen-Z's most recent alternative-rock-indie-folk, sunken-eyed, socially awkward, too-cool-for-instagram, boyishly charming, musical darling, has risen to the coveted rank of being called a genius by both elite music critics and youthful fans. From what he has shared with the world so far, whether as the frontman of Geese or on his solo record, he seems pretty deserving of the love. Some may dislike his grumbly baritone voice, or accuse him of being an 'industry plant', but it is impossible to disregard that he sold out a headliner show at Carnegie Hall at a ripe 23 years old. The humble stage presence of him and his piano, his face turned away from the audience, was captured by the revered filmmaker Paul Thomas Anderson, convincing the hundreds of other onlookers that they were part of history in the making, part of the moment.

The internet has plagued us with the incessant need to prestige-ify something before we give ourselves the chance to enjoy it. The patience to allow art a moment to breathe before being admired has disappeared. With Cameron Winter, this makes him an instant genius. But this is only half an internet phenomenon; it's also a gender phenomenon. Male artists are spared the skepticism and endless debate that follow female artists, and are instead accepted as self-evidently great. Bob Dylan, Winter's most frequently cited cultural parallel, is treated as a prerequisite for musical literacy: if you don't get Dylan, you don't get music. Yet if someone dismisses Joni Mitchell as "self-congratulatory," which Greil Marcus does with ease, they can stay one of the most prominent music critics.

"Desperation looks good on Geese", is the opening line of the Pitchfork review of their most recent album, "Getting Killed." "When men open up, we see it as vulnerable and powerful," said Kristina London, founder of the non-profit Amplify Her Voice and project manager at LiveNation Women, during our interview, "and with women, there is a sense that we're exhausted from it."

Fiona Apple — often described as bold and angry — opens her 2020 album, "Fetch the Bolt Cutters" (which received Pitchfork's first perfect ten for a female artist in a decade) with the song "I Want You to Love Me," sung in unapologetic desperation.

While both Fiona Apple and Geese's albums were widely appreciated, the world receives and interprets their desperation in markedly different ways. During the last minute of "I Want You to Love Me," Apple's voice cries in tune with a dolphin's whistle. Not only does her desperation make critics uneasy, but it also allows them to call her "a magnet for pain — a victim that men try to 'save' and end up hurting." When she resists through her music, she's hailed as audacious and brave. But what if it wasn't audacious for a woman to fight against years of abuse and sing about seeking connection? Pulling off desperation as a woman does not earn the praise Geese receives; instead, it invites rescue.

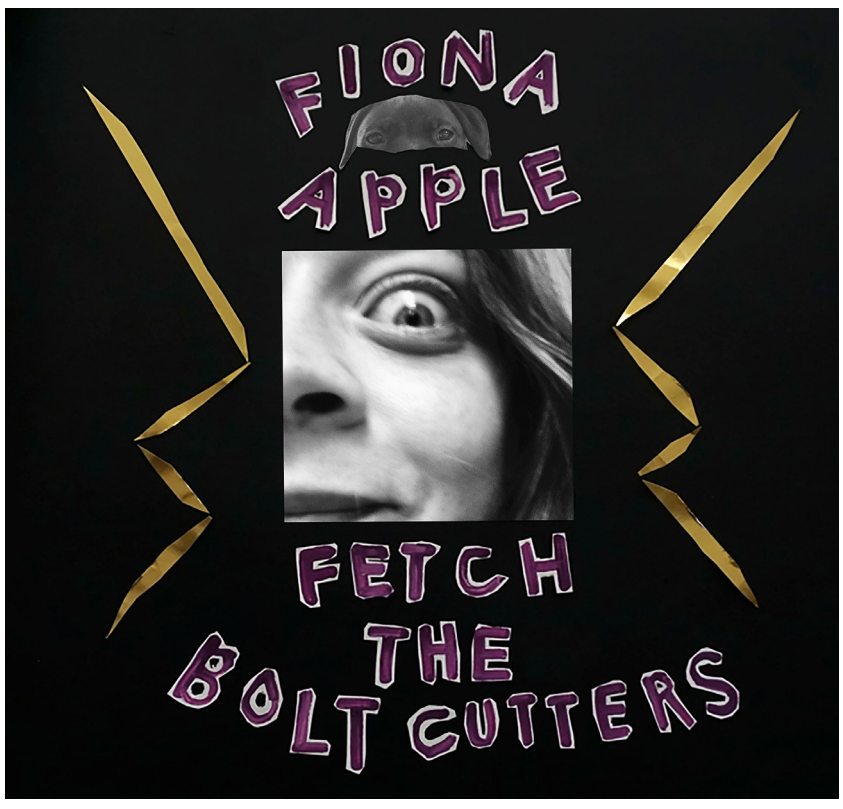
Sexism in the music industry is no secret. Kristina London, regarding her experience behind the scenes of the music industry, told me during a phone call that "with gender equality and music, a lot of things are anecdotal or patterns and very difficult to prove. I mean, how do you quantify things not being looked in the eye by men?" Despite not being hard evidence, the individual experiences speak with unmistakable clarity and demand attention.

In my conversation with William Nash, professor of American Studies and English, who researches music and social power, we discussed how sexism operates differently in the music industry. With music, "The difference is that it is public, the body is on display," he told me, "it is an embodied art form." Cameron Winter's body has the freedom to sing both tenderly, as he does in his single "Take It With You", and with an angsty warble as he vows that "God is real, God is actually real" in "$0." Yet, when we think about the genres in which women are unchained from their conventionally feminine voices, it is, for example, in "riot-girl punk rock."

"The one place where women are allowed this unfeminine vocal style is in these subgenres that are by definition transgressive… those who have been allowed to be great without having a feminine voice, have had some other part of their identity be transgressive," Nash explained.

This is not to say the female voice should never be soft or delicate; there's real power in that. But what matters is having the freedom to be one with your voice, with no facade, and to know someone will listen without any preconceived notion of how you should sound. And as Nash said, "That kind of expressive freedom from women would require a release of what we think the female body is."

Beyond the industry's overt sexism, where women are rewarded for their bodies and men for their brilliance, there's a quieter misogyny: we simply prefer male anguish. Something about it is more grounded, less scattered; more digestible, less confessional. Though men may be policed elsewhere for emotional vulnerability, in music, they can wail and shriek and are met not with discomfort but with acclaim. As a generation with an invisible counterculture and nauseating nostalgia for a time we never knew, we are yearning for a shining light, a Cameron Winter to remind us of what we know we are missing. This liminal moment is our opportunity to let the female voice be genius, let women be idols beyond icons and let feminine desperation look good.



Cast Hannah Alberti, Owen Foberg, Celia Kadoi. Lighting Design Alex Garcia. Scenic Design Evan Berger.
Costume Design Josephine Ventilla Abelsnes. Direction Ramyn Zhang. Technical Direction Gerrit Blauvelt.
Stage Management Inyene Bell & Gavi Gilbert-Trachtman.
go/bigfoot
BIGFOOT
A PLAY BY MEGHAN ENDRES BROWN
April 16, 17, 18 - 7:30pm
& April 17 - 10:00pm
Hepburn Zoo

COURTESY PHOTOS / CAMERON WINTER & FIONA APPLE

Top Left: Fiona Apple performing at an NPR Showcase in 2012.
Top Right: Fiona Apple's "Fetch the Boltcutters" Album Cover.
Middle Right: Cameron Winter's "Heavy Metal" Album Cover.
Bottom Right: Cameron Winter performing at Carnegie Hall in 2025.

TAKE A TRIP TO TEXAS: 'VALENTINA' BRINGS EL PASO TO MIDDLEBURY

By ELLA STEERE
Contributing Writer

"Valentina" chronicles 48 hours in the life of a fictional young woman in the border city of El Paso, Texas, as director Tatti Ribeiro describes it, "a plotless hangout." The film premiered at the Mill Valley Film Festival (MVFF) this past fall, where she was awarded the Mind the Gap Creation Prize, a $10,000 grant that recognises a female director making her first or second feature-length narrative film for her artistic vision. Although it has yet to reach the big screen, Middlebury students had the privilege of screening this film on March 3 through the Department of Film & Media Culture.

The showing was accompanied by a Q&A with writer and director Ribeiro. She was born and raised in a small beach town outside of San Francisco. After graduating from the University of Southern California School of Cinematic Arts, she began reporting on immigration in El Paso. Her time working and living there for about ten years inspired Ribeiro to make "Valentina."

Made in a hybrid documentary format, "Valentina" masterfully blends the reality of those living in El Paso with the crafted, chaotic and humorous world of the central character, Valentina. Ribeiro joked in the Q&A that she chose this style for the film mostly because it is the cheapest way to make a movie. Beyond that, the genre helps the audience fully immerse themselves in the energy of El Paso and the immigrant community that built it.

The opening scene follows Valentina and her brother as they walk and chat while crossing the border. The scene runs for five minutes, the actual amount of time it takes to walk this short distance. What viewers expect to be a moment of tension is actually a piece of the cityscape the characters have grown accustomed to, one that immediately challenges our assumptions about the border.

The film coalesces around a city council hearing where Valentina hopes to abolish OmniBase. This program, which still exists in El Paso, prevents people from renewing their driver's licenses until all fines and costs have been paid. As traffic violations increase, so do the fines, creating an impossible cycle that disproportionately affects lower-income communities.

The meld of fiction and reality is deepened by the fact that Valentina, portrayed by Keyla Monterosso Mejia, who's best known for her roles in "The Studio" and "Abbott Elementary", acts alongside her actual brother and father. Monterosso Mejia beautifully directs the story with her charisma, and I would venture to call this a laugh-out-loud comedy. At one point in the film, she sits in a cafe, conversing with locals about BBLs. At another, she offers a theatrical tarot reading that costs around $100. The scenes are loosely scripted, mostly based on what sprang up naturally and on how people responded to the actress's nature.

A still from "Valentina", directed by Tatti Ribeiro.

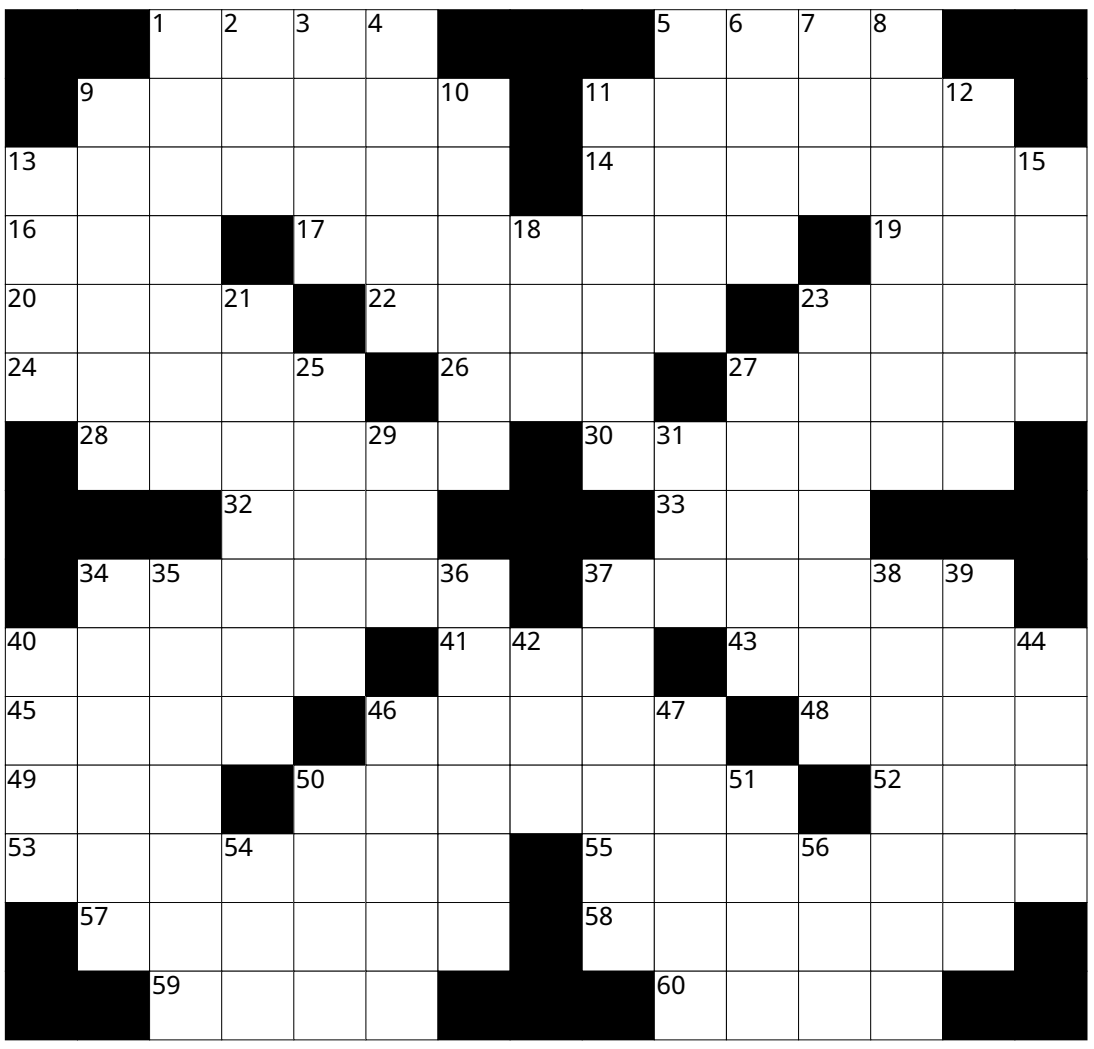
COURTESY PHOTO / TATTI RIBEIRO

While the film was comedic, Ribeiro maintained her goals: to show what the El Paso-Juárez border feels like, despite what we are inundated with in the news. When Valentina presents to the city council, the moment coincides with her father performing onstage in a one-man show. The scenes play on top of each other, with her father's monologue carrying on over a sequence of family photos and home videos. Drawing on personal experiences, Ribeiro also aimed to portray the dimension of Valentina's father. Ribeiro's father is an immigrant, and she noted that he has a whole artistic side that the world never really gets to see.

The film falls shy of 80 minutes, making it widely accessible to those who struggle with their attention span, and simultaneously deeply humanizing. In an interview at MVFF, Ribeiro said, "I am really not interested in exploiting somebody's most painful memory for myself." Her portrayal certainly is not. It is joyful and stressful, real and raw. In an age of technology that pushes only the bad and rarely the truth, narratives such as these become more important than ever.

Shamrock 'n' Roll

Egan Turner

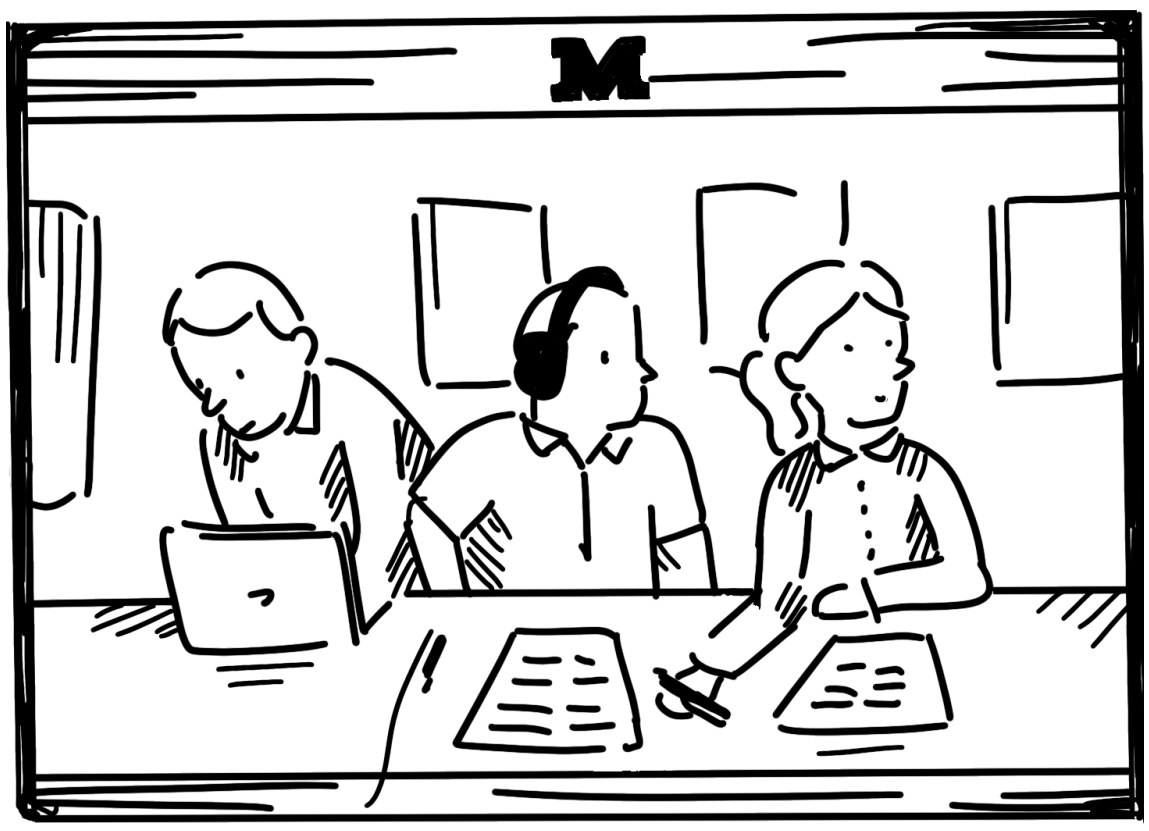


ACROSS
1 Stroller, in Scotland
5 Lucky number of leaves
9 Middlebury fashion magazine, or the shape of this puzzle's grid
11 33-Across, in Galway
13 "La bohème" composer Puccini
14 You might find treasure at its end
16 Nonprescription, for short
17 Like an incomplete basketball hoop
19 Airport near D.C.
20 Dear, in Deutschland
22 With 30-Across and 41-Across, next Tuesday's holiday
23 Foot part or type of shoe
24 Fix, as code
26 Shih ___
27 "The Banshees of Inisherin" actor Keoghan
28 Evening party
30 See 22-Across
32 Part of a parlay
33 Vehicle fuel
34 "Wednesday" actress Jenna
37 Tundra or Sienna
40 Quinoa, wheat, or barley
41 See 22-Across
43 One of the senses
45 Asgard's ruler
46 Earlier, earlier
48 "___, Brute?"
49 Mixed-up one?
50 Country with the highest percentage of red-haired people
52 BevCo. product
53 Avoid traveling?
55 Clean freak
57 "A ___ of Unfortunate Events"
58 Audition
59 Dining hall open until 8:30
60 Bears, in Barcelona

DOWN
1 Control trial component
2 Mythical bird
3 Stratford-upon-___
4 Viral images
5 Lavish meal
6 Singer Redding
7 Vase for ashes
8 Burglary
9 Urban centers
10 Turn around
11 Union contract?
12 Decreases
13 Treasure at the end of 14-Across
15 Cunning
18 Former politician Cheney
21 Like some shelves
23 Ate a little
25 The Chicago River's color next week
27 Annual celebrations, for short
29 Food with a yolk
31 Long, long ___
34 Instructions
35 Washington peak
36 For the Super Bowl, they averaged $8-10 million
37 Cruel ruler
38 "Lockjaw" disease
39 Recent written movement, for short
40 With 44-Down, what you might need to solve this puzzle!
42 1990s internet service co.
44 See 40-Down
46 French city that inspired Van Gogh
47 January, in Juarez
50 Heron relative
51 There are seven in a week
54 Male sib
56 Furthermore

THE TEAM BEHIND THE STATISTICS

By THEO MANIATIS
Sports Editor



ELIZA LIEBO / THE MIDDLEBURY CAMPUS

In Chip Kenyon '85 Arena, all eyes are trained on the ice, waiting for Middlebury to slip by the defenders and score a goal. But if you happened to look up to the press box behind the away team's bench, there's a complex operation taking place.

The Middlebury statistics team funnels onto their perch about an hour before the 7 p.m. start time of the Middlebury women's ice hockey game against Williams on Feb. 14. A box of Vanilla Kempswich waits for them, a gift from Phil, who is part of the ice rink crew. To their right sits Rich Haskell, a celebrated 40-year veteran of the radio industry. The group includes Director of Athletic Communications Nick Lewis and two students, both of whom have been well-trained for the job.

The complete stats team consists of Assistant Director of Athletics Ali Paquette and Athletic Communications Associates Dain McKee and Ben Blakely. In addition, there are 30 paid student staffers — half of them varsity athletes — who rotate working the games, even during school breaks.

"We literally could not do our job without student workers," Lewis said. "Anything we can do to get them some shine — that's the goal."

At Kenyon, Lewis's group was laser-focused throughout the entire first period. Working in tandem, one of the staffers called out the sequence of plays on the ice. Lewis entered the information into a touchscreen laptop, which then automatically uploaded to the Middlebury athletics website. A sequence sounds like this: "Faceoff won, home 18. 17 has the puck...shot home 20, blocked number 24, shot home 3..."

"If I'm calling, my voice is usually gone by the end of a game because you end up talking for nearly two hours," Paquette said.

The biggest challenge for any new staff is learning how to call the sequence in the right order. It's even harder in basketball, where you have to call shots, rebounds, steals, turnovers, fouls, and technicals.

"There is a lot of back and forth between the teams, so having to call everything in a short amount of time is challenging," Caroline Deleon '26 said in an interview with the Campus.

The focus is so intense that "half the time the callers have no clue what the score is," Paquette added. If you miss a play, however, you can always check the video recording.

Hockey is more manageable, but the team still tracks every time a player touches the puck to build possession maps for the coaches to analyse after the game. In hockey, volleyball, football, and basketball, the statistics crew also prints data at the end of each period for coaches to review during breaks. The work is intense, and by the time there's a sufficient break in the action, Lewis is resigned to eating a half-melted Vanilla Kempswich.

One downside of the job is that you're not allowed to cheer. "We are working for the benefit of both teams in that we're creating a neutral experience. So us openly rooting for Middlebury would be frowned upon," Lewis said.

"Although you might have a subdued fist pump under the desk," Lewis admitted. There was no dilemma on this particular occasion, though, as the Panthers lost a scoreless game in overtime.

But the job doesn't end at the final buzzer. Throughout the game, the staff keeps their own detailed notes — ranking scoring chances on a scale of 1 to 10 or putting a star next to a great save, for instance — so they have the raw material for a compelling story. After the game, the stats team writes up recaps to post to the athletics website. This is standard for every athletic event, even if they don't record the stats for every game. In sports like skiing, for example, a third party does the timing.

"There are 31 varsity teams, and we try to provide equitable coverage to all of them," Paquette said. "Even if we're not doing stats, we think about how to provide more detail to their story beyond the results."

Weeks before competitions, the stats team compiles long Google Docs on each team to use in the write-ups. They track every player's personal records and the history of games between the teams. There are even spreadsheets for each skier's individual performances, and another to track runners' times against the rest of the country.

"It might seem little to us, but it's a really big deal for the athletes," Paquette explained. "Being able to note that someone had their first goal, swam a personal best, or leads the country in an event adds depth to our stories and allows us to highlight more athletes than simply the home-run hitters or goal scorers."

Their work doesn't go unnoticed.

"I appreciate the athletics communication community and how much effort they put into making the home games go smoothly," Deleon told The Campus.

For some student workers, the reward goes beyond the numbers.

"I really enjoy following the teams across the season and watching them develop," student staffer Richard Liang '28 added. "I also appreciate the connections I have made within the athletic department and our impassioned conversations about sports."

As the Spring season starts, the stats team will move to the outdoor fields, tracking every shot, every save, every assist — and quietly counting down to championship season, hoping to host NCAA competition and see trophies hoisted. If it happens, they might even allow themselves more than a subdued fist pump — maybe even a Vanilla Kempswich.

MIDDLEBURY WOMEN'S HOCKEY CAMPAIGN COMES TO AN END

By THIE HARTHONO
Sports Editor

On Saturday, the Middlebury women's hockey team hosted Colby in the NESCAC semifinals. It was a Kenyon Arena marathon, with the Panthers fighting valiantly for over four hours before conceding the winner in the third period of overtime. The loss brings Middlebury's postseason campaign to a close; the Panthers, ranked sixth in the nation, did not receive an NCAA tournament spot in Sunday's selection event.

Middlebury came into the tournament seeded first, Colby fourth, but a close contest was expected. The Mules had played the Panthers in the final game of the regular season, coming out on top 3-1. Colby also demolished Hamilton 6-2 in their tournament opener, while Middlebury eked out a 1-0 victory over last-seeded Trinity at home.

The Panthers opened the match with two quick chances. Emma Hannah '28 and Trinity Walsh '29 shot from the midrange, but their attempts were muffled. Colby, too, had their early chances. Goalkeeper Sophia Will '26 made her first save of the night, straightening to block a shot from the left circle with her shoulder.

Halfway through the first period, Olivia Gordon '28 skated to receive a pass and was clobbered by a Colby defender, drawing a penalty. Gordon received the puck at the top of the circle, slotting it away to put the Panthers ahead with 12:22 remaining.

"My teammates did a great job setting me up, and I happened to be in the right place at the right time," Gordon said. "We haven't scored the first goal often this season, so everyone was super happy to start the game that way."

The remainder of the period saw both teams create goalscoring opportunities, but neither was able to convert. Two minutes after Gordon's goal, with a Colby attacker bearing down on the net, Will made a clean stop with her right leg. With under a minute to play, Middlebury's Callia Ferraris '27 received the puck at the point, but her first-touch shot was deflected away.

Middlebury seized the initiative in the opening seconds of the second period, looking to expand its lead. Caroline Thomas '29 tried twice from point-blank range, but her shots were swallowed by the Colby goalkeeper.

But with three minutes elapsed, Middlebury's advantage collapsed. The Panthers were punished for covering in the crease, and Colby converted the penalty shot to tie the game.

Not five minutes later, the Mules were bestowed a chance to steal the lead with a stunning second penalty shot. The approach was unconvincing, and Will shut down the attempt.

Colby peppered the goal in the final period of regulation, but Will stood her ground. With 3:30 to play, the Panthers missed a prime opportunity when Trinity Walsh skated across the center line, lost a defender with a clever feint, and raced towards the goal. Her backhand shot was deflected away by the Colby goalkeeper.

With 30 seconds remaining, the Mules squandered a chance of their own. A Colby attacker arrived in front of the goal unmarked, but the first-time shot went wide, forcing the game into overtime.

Facing sudden death, the teams renewed the battle, and both saw chances to put the game away. Maeve McAdam's '28 shot in the fourth minute of overtime was poked away. Will swatted away a sizzling Colby attempt six minutes later.

COURTESY PHOTO / WILL COSTELLO

The women's hockey team in a huddle before facing Colby.

Unresolved through one period of overtime, Kenyon Arena was treated to a double overtime thriller for the second Saturday in a row. The teams continued to compete, but the exhaustion was visible on the players. They cherished the extra rest during shovel breaks, as attendants cleared the ice around the benches and goals.

"It was like playing two games," said Gordon. "Everyone was so exhausted, people's legs were dead between periods."

But the team remained positive and rallied around one another. "It was a fun hockey game," said Will. "Our coach was cracking jokes on the bench, morale was high, and we even had shovel breaks, something I never would've expected to happen in a D3 hockey game."

Play slowed a little in the second period of overtime, and came fewer and farther between. Middlebury's Avery McInerny saw an early chance saved. Colby blitzed the goal late in the second overtime period, but Will dug in. With under a minute to play, a Colby shot was tipped and went inches past the post. The Panthers lived to see another period.

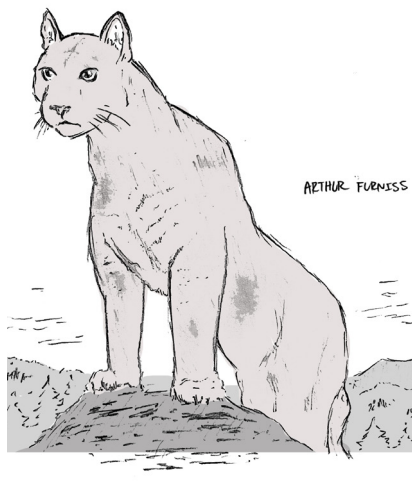
The student section thinned out as spectators left for dinner, but fans in red and purple took their places. Close to an hour had elapsed since the second matchup of the day between Wesleyan and Amherst was supposed to start. The atmosphere remained tense.

Colby finally found the winner with 4:23 left to play, a tipped shot sneaking past Will's outstretched arm to end the Panthers' campaign.

Will's 61 saves were a career high, and took her to the top of Middlebury's career saves list. Despite her career coming to an end, she reflected on the team's achievement of hosting the tournament. "Being able to host NESCACs for the first time in my four years, that was a huge accomplishment, even though we lost in the semifinals, to get that first seed through our regular season play," Will said.

"Coming in, we didn't really know what the season would look like because we lost many seniors last year," Gordon said. "Everyone stepped up to the plate."

"I was really proud of everyone. Playing two games back to back is unimaginable, and everyone gave it their all," Will said.



MEN'S LACROSSE PULLS OFF COMEBACK WIN AGAINST CONNECTICUT COLLEGE

By SIMON SCHMIEDER
Senior Sports Editor

Down 5-1 with less than five minutes gone in the second quarter, the Middlebury men's lacrosse team was losing control of the game. Connecticut College (Conn) scored two goals in under 30 seconds, sending the baby blue half of the sideline into a frenzy. The Panthers immediately called a timeout, eliciting even rowdier celebrations from the Camels. As they hooted and hollered, the Middlebury team regrouped and returned to the field with refined focus. It took the Camels over half an hour of play to find the net again.

On Saturday, March 7, the Panthers faced Conn at Middlebury's Youngman Field in their third game of the season. The Panthers opened their campaign the weekend prior with a tightly contested loss at Bowdoin, but found their form at home with a dominant win over RPI last Wednesday. Saturday provided the Middlebury team with an opportunity to rectify its conference record.

Neither team could score in the first eight minutes, with a showing of relatively toothless offensive play. The blustering wind and a reluctant sun kept temperatures cold, as a huddled Middlebury team took turns on the stationary bike on the sideline to stay warm. Yet the game gathered its own heat with time, and the first jolt of action came after eight minutes with a goal from the Camels.

Middlebury's faceoff specialist, Noah Filippelli '27, took to the field to restart the game. Locking horns with his Conn opponent at center field, Filippelli snapped towards the ball at the referee's whistle. As in ice hockey, teams battle for possession following each goal, and the lacrosse faceoff is a critical chance for a team to either maintain their scoring momentum or slow down an opponent. Filippelli won the faceoff, the first of nine successful attempts out of 15.

Several plays passed before Conn struck again. Middlebury promptly responded with a goal of their own, yet the Camels scored to restore their two-point lead with 15 seconds remaining in the first quarter. Mild dissatisfaction lingered around the Middlebury team and Panther parents at having allowed three goals so easily.

Dissatisfaction swelled to panic as Conn suddenly led by four goals early in the second quarter. Head coach Dave Campbell '00 brought his players in for a huddle and, at the decisive point of the game, sent the team back out with renewed confidence. Be it the speech, adjusted tactics or both, the timeout was effective.

"We try to have a next play mentality, regardless of what's going on," captain J.D. Farkas '26 said. "We forgot this a little bit to start the game, but the message in the timeout helped reset and ground the guys. I think we were able to better embrace that mentality for the rest of the game."

James Farinacci '27 scored less than two minutes after the timeout, closing the gap to 5-2. The Panthers won their faceoff and kept the pressure on, peppering Conn's goal until Gavin Romweber '29 launched the ball past the Camels' goalie to narrow the deficit to two. Repeat saves from goalie Hayden Kern '26 kept the Conn team from snapping Middlebury's dominant run, and in the final minutes of the quarter, Will Ford '27 found the net from a tight angle to register his fourth goal of the season. The Panthers were rolling.

"The offense did an awesome job of picking up some of our slack and getting us back into the game at the end of the first half," Kern said. "That push really helped the whole team rally behind them."

Heading into the second half, the game resumed with a certain inevitability in Middlebury's favor. The Connecticut College squad could not respond to the Panthers' momentum, with Filippelli winning the opening faceoff, sending the team downfield. Ninety seconds elapsed before Middlebury drew the game even, with Ford assisting Nick Marvin '28 to make the game 5-5.

In what was an even match of passive-aggressive support between lacrosse moms and dads from both teams, the Middlebury parents truly found their voices by the midpoint of the third quarter. The run of play favored the Panthers, and soon the team scored its sixth consecutive goal to assume the lead for the first time. Conn tried to rally their offense, repeatedly testing Middlebury's Kern and even glancing a shot off the post, yet an effective response remained elusive.

Commanding play from both ends of the field saw Middlebury take an 8-5 lead by the end of the third quarter, concluded by a thumping long-range effort from Ged Gengras '27. The Camels remained competitive nonetheless, proving hard to shake as the fourth quarter progressed. Following a penalty on the Panthers, the Camels made use of a one-player advantage to finally exit their scoring desert. Yet a goal in response from middie John McCarthy '27, along with crucial saves from Kern, kept the game out of reach for the Connecticut team.

"We're all playing hard to increase the likelihood of getting more time with each other," Farkas reflected. "We only have 14 guaranteed games, so we go into every game with the goal of helping secure more days spent together once the regular season ends."

The game ended 9-7 with tangible Panther confidence. Unbending optimism on offense and a season-high 15 saves from Panther goalie Kern were key in the team's dominant comeback on Saturday. Now 1–1 against NESCAC opponents, Middlebury will face another conference opponent in Trinity next Saturday, followed by Babson on Sunday— two chances that could help extend the team's time together into the postseason.

COURTESY PHOTO / ANNICA NASSIRY

Nick Marvin '28 scored twice against the Camels.

COURTESY PHOTO / ANNICA NASSIRY

Goalie Hayden Kern '26 made 15 saves against Conn.